

The
TENORSAX
of
BENNY GOLSON

Solographer: Jan Evensmo
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Born: Philadelphia, Pennsylvania, Jan. 25, 1929

Introduction:

We always appreciated Benny Golson's warm tenor saxophone sound and soon realized he was one of the major soloists on his instrument in the period 1955-1965. Later he visited Norway several times.

Early history:

Studied piano at 9 and switched to tenorsax at 14. Attended Harvard University in Washington and started to gig around Philadelphia late 40's. Numerous recordings in Philadelphia ca. 1950 under the leadership of Tiny Grimes and Jimmy Preston. Left Philadelphia with Bull Moose Jackson 1951. This band included Tadd Dameron who encouraged him to study arranging and composing. Two years later he played in a band led by Dameron. Left Dameron to join Lionel Hampton (1953). Several short stays with Johnny Hodges 1954, Earl Bostic 1954-56' but began to make a name for himself as a member of Dizzy Gillespie's orchestra (1956-57). With Art Blakey's Jazz Messengers (1958-59). He then worked as a freelance in New York and studied with the composer Henry Brant. From 1959 to 1962, with Art Farmer, he was the leader of the Jazztet, a group with varying personnel that proved a successful vehicle for Golson's writing.

Message:

Benny Golson was an important composer and arranger, it is enough to mention "Stablemates", "I Remember Clifford", "Whisper Not?", "Along Came Betty", "Blues March" and "Are You Real?". However, this fact and the results are outside this tenor saxophone solography.

BENNY GOLSON SOLOGRAPHY

TINY GRIMES / BENNY GOLDSON AND HIS ROCKIN' HIGHLANDERS

Philadelphia, 1950

Benny Golson (ts), Freddie Redd (p), Tiny Grimes (g), Ike Isaacs (b), unknown (dm), George "Haji Baba" Grant (vo).

Five titles were recorded for Gotham:

TG4	I'm In Love With You Baby	Solo 12 bars. (SM)
TG5	Frankie And Johnnie Boogie	Solo 2 to straight 2 choruses. (M)
TG5-alt. 1	Frankie And Johnnie Boogie	Solo/straight 8 choruses of 12 bars. (M)
TG5-alt. 2	Frankie And Johnnie Boogie	As above. (M)
TG5-alt. 3	Frankie And Johnnie Boogie	Straight 2 choruses. (M)
TG6	Riverside Jump	Solo 12 bars. (M)
TG7	Things Ain't What They Used To Be	Solo 24 bars. (M)
TG8	Flying Saucer Boogie	Solo 24 bars to 24 bars with ens. (M)

This session may be the first by one of the major tenorsax players in jazz. However, the playing here is similar to numerous other blues/jazz players around this time, and I cannot find anything resembling the "real" BG. The soloing is quite nice on the slower "... Baby" and certainly competent on the other items, but the performances have mostly academic interest. It seems that all tenorsax soli are played by the same man. Note that Lord's disco has Red Prysock (ts) instead of BG on "Frankie ..." alt. 1 & 2, who knows? Maybe all are RP? The items called alt. 1 & 2 have tenorsax all the way, and could easily be the second side of a planned two-sides "... Boogie"! Possibly there is a mixup between a 1950 and a 1953 session. Any ideas or knowledge around here?

TINY GRIMES

Philadelphia, 1950

As above but another (ts), possibly Red Prysock added.

Four titles were recorded for Gotham, "Marie" and TG10 "Sanctifying The Blues" have no tenorsax but:

TG-9	Loch Lomond	Possibly solo 32 bars. (SM)
	Battle Of The Mass	4/4 with (ts-RP) for 3 choruses of 32 bars. (F)

These are more exciting titles! Particularly "... Mass" is a notable item with an extended tenorsax 4/4 chase. Still I have severe problems in identifying who is BG, both use the same r&b tricks, and yet they both play very competently with modern influences. If I have to guess, the first chaser is more likely BG than the second one. Neither am I able to identify the soloist on "... Lomond", a quite good solo.

JIMMY PRESTON

Philadelphia, 1950

Jimmy Preston (as, vo), possibly Danny Turner (as), Benny Golson (ts), Len Bailey (bar), Billy Gaines (p), Leroy Tibbs (b), Skeets Marsh (dm).

Two titles were recorded for Gotham, no tenorsax on JP25 "Swingin' In The Groove" and two of the issued takes of "They Call Me The Champ" but:

JP26	They Call Me The Champ	Obbligato 8 and 8 bars. (S)
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Philadelphia, 1950

As above except James Foreman (p) replaces Gaines, unknown (tp), Bill Jennings (g) added.

Five titles were recorded, no tenorsax on JP27 "Hay Ride" and JP29 "Estrellita Bim Bam" but:

JP-28	Early Morning Blues	Solo 12 bars. (S)
JP-30	Let's Hang Out Tonight	Solo 44 bars. (FM)
JP30-alt.	Let's Hang Out Tonight	As above. (FM)
JP-31	Potato Salad	Solo 8 bars. (M)

Still BG hides his personality very well. On the only solo item of some lasting value, "... Tonight", there is some competent tenorsax playing but rather anonymous I should say.

**CHARLES GONZALES WITH
DOC BAGBY'S ORCHESTRA**

Philadelphia, April 1950

Danny Turner (as), Benny Golson (ts), Clarence Wright (bar), Doc Bagby (p), probably Herb Gordy (b), Shep Shepherd (dm), J. Mayo Williams (dir).
Two titles were recorded for Gotham, not available.

JIMMY PRESTON

NYC. 1950

Jimmy Preston (as, vo), Benny Golson (ts), James Foreman (p), Leroy Terry (b), Skeets Marsh (dm), Burnetta Evans (vo).
Six titles were recorded for Derby, not available.

Left Philadelphia with Bull Moose Jackson 1951. This band included Tadd Dameron who encouraged him to study arranging and composing.

BULL MOOSE JACKSON & HIS BEARCATS **Cincinnati, Aug. 17, 1951**

Johnny Coles (tp), Joe Collier, Snooky Hulbert (as), Benny Golson, Harry Porter (ts), Tadd Dameron (p), John Faire (g), Jymie Merritt (b), Jerry Potter (dm), Bull Moose Jackson (vo).

Three titles were recorded for King, two issued, but no BG.

In 1953 BG joined Tadd Dameron.

TADD DAMERON ORCHESTRA

Atlantic City, June 11, 1953

Clifford Brown, Idrees Sulieman (tp), Herb Mullins (tb), Gigi Gryce (as), Benny Golson (ts), Oscar Estelle (bar), Tadd Dameron (p, arr), Percy Heath (b), Philly Joe Jones (dm).

Four titles were recorded for Prestige (no 78 rpm.):

490	Philly J. J.	Solo 64 bars, first half with orch. (FM)
491-1	Choose Now	Solo 48 bars. (M)
491-2	Choose Now	As above. (M)
492	Dial B For Beauty	No solo.
493	Theme Of No Repeat	No solo.

Although BG has been around for awhile, it is this session that represents his real debut in the world of professional tenor saxophone. And not only that, he turns out to be one of the major modern performers of the late fifties and sixties. His style has more than a small debt to Lucky Thompson and also to Don Byas but still individual and easily recognizable. His three soli are all fine, inspired and very promising, particularly "Choose Now" should be noted with two quite different soli.

REHEARSAL

NYC. June 1953

Clifford Brown (tp), Herb Mullins (tb), Gigi Gryce (as), Benny Golson (ts), Tadd Dameron (p), Percy Heath (b), Philly Joe Jones (dm).

Possibly rehearsal before session above or around same time. Five titles, two have BG, but there has been a lot of editing:

Indiana	Soli 32 and 16 bars. (FM)
A Night In Tunisia	Solo 4 bars. (FM)

A very interesting recent discovery, particularly due to Clifford Brown's presence. Only "Indiana" features BG, and although it seems he plays better on the studio session, this item has substantial historical value.

Left Dameron to join Lionel Hampton. Several short stays with Johnny Hodges 1954, Earl Bostic 1954-56.

EARL BOSTIC

NYC. Oct. 8/9, 1954

Blue Mitchell, Eldridge Morris (tp), Earl Bostic (as), Benny Golson (ts), Stash O'Laughlin' (p), Jimmy Shirley (g), George Tucker (b), Granville Hogan (dm), Teddy Charles (vib).

Eight titles were recorded for King, but no BG.

EARL BOSTIC

NYC. Jan. 27, 1955

Elmon Wright, John Coles (tp), Earl Bostic (as), Benny Golson (ts), Teddy Charles (vib), Stash O'Laughlin' (p), Jimmy Shirley (g), George Tucker (b), Granville Hogan (dm).

Six titles were recorded for King, "Evening Star" has not been available, no BG on the remaining five.

EARL BOSTIC**LA. May 4, 1955**

Elmon Wright, John Coles (tp), Earl Bostic, Benny Carter (as), Benny Golson (ts), Frank Flynn (vib), Stash O'Laughlin' (p), Ulysses Livingston (g), George Tucker (b), Granville Hogan (dm), (strings).

Four titles were recorded for King, but no BG.

EARL BOSTIC**NYC. Jan. 11, 1956**

Elmon Wright, John Coles (tp), Phil Olivella (cl), Earl Bostic, Hymie Schertzer (as), Benny Golson (ts), Stash O'Laughlin' (p), George Barnes (g), George Tucker (b), Granville Hogan (dm) plus strings.

Four titles were recorded for King, but no BG.

EARL BOSTIC**LA. April 23, 1956**

Elmon Wright, John Coles (tp), Earl Bostic (as), Benny Golson (ts), Stash O'Laughlin' (p), Barney Kessel (g), George Tucker (b), Ralph Jones (dm), Larry Bunker (vib), Kenneth Kyler (unknown instr).

Four titles were recorded for King, but no BG.

DIZZY GILLESPIE & HIS ORCHESTRA**South America, Aug. 1956**

Personnel including Benny Golson, Billy Mitchell (ts), for details see latter.

Twentytwo titles issued on three CDs, two have BG:

Night In Tunisia - Version 1	Solo with orch 80 bars. (M)
Night In Tunisia - Version 2	As above. (M)

With Dizzy BG finally establishes himself in the jazz tenorsax history and gets the attention he deserves. And with BG Dizzy has got a worthy team mate for Billy Mitchell, although in the beginning the latter gets most of the soloing. These versions of "... Tunisia" are the only examples from the band's South America tour, but better and longer than the following versions.

DIZZY GILLESPIE & HIS ORCHESTRA**NYC. Nov.-Dec. 1956**

Personnel same/similar to above

CBS broadcast(s) from Birdland, twelve titles issued on Fanfare/Sandy Hook, two have BG:

Night In Tunisia	Solo with orch 48 bars. (M)
Whisper Not	Solo with orch 16 bars. (SM)

The sound of these broadcasts is inferior to that of South America, but BG plays very competently on "Night ..." although one chorus less. Here we also get the first version of the magnificent "Whisper Not", beautifully rendered by the composer himself!

HOWARD RUMSEY's LIGHTHOUSE ALL STARS**LA. Feb. 14, 1957**

Lee Morgan, Conte Candoli (tp), Frank Rosolino (tb), Bob Cooper, Benny Golson (ts), Dick Shreve (p), Red Mitchell (b), Stan Levey (dm).

Two titles were recorded for Liberty (three more without BG):

Moto	Solo 32 bars (1 st (ts)-solo). (FM)
Stablemates	Solo 36 bars. (FM)

It takes Liberty to give BG his first real chance to prove himself in a small band session (although another company half a year later gave him the first session under his own name). Two excellent tenorsax soli in fast medium tempo confirm BG's talent as one of the most interesting of the period.

CHARLIE PERSIP's JAZZ STATESMEN**LA. Feb. 27, 1957**

Personnel as Feb. 14 except Wynton Kelly (p), Wilfred Middlebrooks (b), Charlie Persip (dm) replace Shreve, Mitchell and Levey.

Three titles were recorded for Liberty (one more without BG):

Reggie Of Chester	Solo 42 bars. (FM)
Blues After Dark	Solo 4 choruses of 12 bars. (SM)
Wildwood	Solo 32 bars. (M)

Fine follow up of the previous session! An excellent soft groovy blues performance, a fine swinger in "Wildwood" as well as a tricky "Reggie ...", an AABA with 10 bars A and a 4 bar tag.

LEE MORGAN**NYC. March 24, 1957**

Lee Morgan (tp), Gigi Gryce (fl, as), Benny Golson (ts, comp, arr), Wynton Kelly (p), Paul Chambers (b), Charlie Persip (dm).

Five titles were recorded for Blue Note:

Hasaan's Dream	Solo 3 choruses of 12 bars. (M)
Domingo	Solo 2 choruses of 56 bars. (F)
I Remember Clifford	No solo. (S)
Mesabi Chant	Solo 2 choruses of 34 bars. (FM)
Tip-Toeing	Solo 20 bars. (SM)
Tip-Toeing (alt.)	As above. (SM)

A delightful session with excellent contributions by all participants. His sense of drama is very prominent in all tempi and structures, and you may pick your choice! Possibly the blues in "... Dream" and "Tip-Toeing" are most fascinating. Or possibly "Domingo", an AABA with A=12, B=8, in uptempo is your favourite?

DIZZY GILLESPIE AND HIS ORCHESTRA**LA. April 7&8, 1957**

Dizzy Gillespie, Lee Morgan, Ermett Perry, Carl Warwick (tp), Melba Liston, Al Grey, Rod Levitt (tb), Jimmy Powell, Ernie Henry (as), Billy Mitchell, Benny Golson (ts), Billy Root (bar), Wynton Kelly (p), Paul West (b), Charlie Persip (dm), Austin Cromer (vo).

Fourteen titles were recorded for Verve (possibly some titles were recorded on March 23), three have BG:

20829-8	Birks' Works	Solo with orch 36 bars. (M)
20836-2	Left Hand Corner	Solo with orch 32 bars. (FM)
20836-3	Left Hand Corner	As above. (FM)
20836-5	Left Hand Corner	As above. (FM)
20837-6	Whisper Not	Solo with orch 16 bars. (S)
20837-8	Whisper Not	As above. (S)
20837-9	Whisper Not	As above. (S)

Here we have the "official" version of "Whisper Not" along with two alternate takes (of which the first features Lee Morgan on first trumpet solo!), and although a wise choice was made in the original selection, BG's abilities as improviser are now cleverly demonstrated. Also some good fast medium soli as extra attractions.

OSCAR PETTIFORD & HIS BIRDLAND BAND**NYC. May 26, 1957**

Personnel possibly including Benny Golson, J. R. Monterose, Jerome Richardson (ts).

Eight titles recorded live at Birdland, issued on Spotlite, no tenorsax.

DIZZY GILLESPIE AND HIS ORCHESTRA **Chester, Pa., June 14/15, 1957**

Personnel similar to July 6, 1957.

Many titles were recorded live at Club Bel-Aire four have BG:

A Night In Tunisia	Solo 3 ½ choruses of 32 bars. (M)
Whisper Not	Solo with orch 16 bars. (SM)
Birks' Works	Solo with orch 36 bars. (M)
Left Hand Corner	Solo with orch 32 bars. (FM)

Many excellent new versions of old bottles, beautiful "Whisper ..." and "... Works", and a dynamic "... Tunisia" on top of the pleasure list!

DIZZY GILLESPIE AND HIS ORCHESTRA**Newport, RI. July 6, 1957**

Personnel as April 7&8 except Ray Connor (tb), Pee Wee Moore (bar) replace Levitt and Root.

Eight titles recorded at the Newport Jazz Festival, one or two have BG:

Manteca Possibly solo with orch 16 bars. (FM)
 A Night In Tunisia Solo 3 ½ choruses of 32 bars. (M)

The LP liner notes state BG on "Manteca", but I have problems with this one, sounds more like BM to me!?! However, the very colourful performance on "... Tunisia", note the opening and the bridge of the second chorus (!), is certainly his, dig it!!

DIZZY GILLESPIE AND HIS ORCHESTRA NYC. July 8, 1957
 Personnel as July 6. Four titles were recorded for Verve, but no tenorsax.

SAHIB SHIHAB NYC. July 9, 1957
 Phil Woods (as), Benny Golson (ts), Sahib Shihab (bar), Hank Jones (p), Paul Chambers (b), Art Taylor (dm).
 Five titles were recorded for Savoy, "Sugar Dugar" as **JAZZ IS BUSTING ALL OVER**, no BG on 70088 "The Moors" but:

70085 S. M. T. W. T. F. S. S. Blues Solo 24 bars. (SM)
 70086 Sugar Dugar Solo 32 bars. (M)
 70087 Lo-Ba Solo 44 bars. (M)
 70089 Jamila Solo 64 bars. (F)

A surging slow medium "... Blues" has a most thrilling tenorsax solo, while "Jamila" swings along in a quite fast tempo. Fine medium tempo playing in the remaining two.

OSCAR PETTIFORD NYC. Aug. 23/30, Sept. 7, 1957
 Ray Copeland, Art Farmer, Kenny Dorham (tp), Julius Watkins, Dave Amram (frh), Gigi Gryce (as, arr), Benny Golson (ts, arr), Jerome Richardson (fl, ts), Sahib Shihab (bar), Dick Katz (p), Oscar Pettiford (b, cel), White Mitchell (b), Gus Johnson (dm), Betty Glamann (harp).
 Nine titles were recorded for ABC-Paramount, seven issued, two have BG:

Somewhere Soli 4 and 4 bars. (M)
 Little Niles Solo 32 bars. (M)

The waltzing "... Niles" has a tenorsax solo of interest.

ERNIE HENRY OCTET NYC. Sept. 23, 1957
 Lee Morgan (tp), Melba Liston (tb), Benny Golson (ts), Cecil Payne (bar), Wynton Kelly (p), Paul Chambers (b), Philly Joe Jones (dm).
 Three titles (one title: "All The Things You Are" is without BG) were recorded for Riverside, issued as "Last Chorus", no BG on "Autumn Leaves" and "Melba's Tune" but:

Beauty And The Blues Solo 24 bars. (M)

Only one BG solo here but a fine one in the most dramatic vein.

DINAH WASHINGTON WITH ERNIE WILKINS ORCHESTRA NYC. Oct. 1-2, 1957
 Personnel including Eddie Chamblee, Benny Golson, Frank Wess (ts).
 Six titles were recorded for Mercury/EmArcy, four issued, but no BG.

BENNY GOLSON NYC. Oct. 14, 1957
 Art Farmer (tp), Jimmy Cleveland (tb), Julius Watkins (frh), Gigi Gryce (as, arr), Benny Golson (ts, arr), Sahib Shihab (bar), Wynton Kelly (p), Paul Chambers (b), Charlie Persip (dm), Ernie Wilkins (arr).
 Three titles were recorded for Contemporary, issued as "New York Scene":

Whisper Not Solo with ens 28 bars. (SM)
 Just By Myself Break to solo 36 bars. (FM)
 Capri Solo 72 bars. (FM)

NYC. Oct. 17, 1957
 Same except Cleveland, Watkins, Gryce and Shihab out. Five titles:

Something In B Flat Solo 3 choruses of 32 bars.
 Soli 4 and 4 bars. (F)

Step Lightly	Solo 40 bars. (M)
Blues It	Solo 3 choruses of 12 bars. (SM)
You're Mine You	Soli 32 and 16 bars to long coda. (S)
B. G.'s Holiday	Solo 64 bars. (FM)

Approximately one year since his "discovery", BG gets his own recording sessions, containing four of his own compositions. Not surprisingly the already famous "Whisper ..." is one of these, but I think he has overarranged it and made it quite noisy, there are many softer and more pleasant versions. BG's solo however is longer than usual and very nice. In general the drumming is too loud, and the session has not the top sound quality of ex. Blue Note, BG's soloing sometimes gets in the background. There is certainly much very fine tenorsax playing, note the soft, groovy "Blues ..." and particularly the lovely ballad "... Mine You"!! To sum up, it seems that he is a bit constrained here, and there are many better Golson sessions in the years to come.

SAHIB SHIHAB**NYC. Nov. 7, 1957**

Phil Woods (as), Benny Golson (ts), Sahib Shihab (bar), Bill Evans (p), Oscar Pettiford (b), Art Taylor (dm).

Four titles were recorded for Savoy:

Blu-A-Round	Solo 32 bars. (S)
Le' Sneak	Solo 32 bars. (M)
Ballad To The East	Solo 8 bars. (S)
Ba-Dat-Du-Dat	Soli 4 and 32 bars. (M)

Another fine Shihab session with almost the same personnel. And the very slow "... Round" has one of the finest BG soli around, dig this one! "... East" is of the same adorable quality, just briefer. "... Sneak" and "... Dat" swing along easily in medium tempo, particularly the latter has an intriguing solo. Important BG contributions here!

DINAH WASHINGTON VOCAL WITH ERNIE WILKINS ORCHESTRA**NYC. Nov. 20/21, 1957**

Personnel given as including Eddie Chamblee, Benny Golson, Frank Wess (ts), but the ten titles have no BG.

JIMMY CLEVELAND**NYC. Dec. 12, 1957**

Art Farmer (tp), Jimmy Cleveland (tb), Don Butterfield (tu), Benny Golson (ts, arr-16461), Wynton Kelly (p), Eddie Jones (b), Charlie Persip (dm), Ernie Wilkins (arr-except 16461).

Three titles were recorded for EmArcy:

16460	Out Of This World	Solo 32 bars. (FM)
16461	All This And Heaven Too	Solo 16 bars. (SM)
16462	Goodbye Ebbets Field	Solo 18 bars. (SM)

NYC. Dec. 15, 1957

Personnel as above except Jay McAllister (tu) replaces Butterfield.

Four titles:

16463	Posterity	Solo 24 bars. (M)
16464	A Jazz Ballad	No solo.
16465	Long Ago And Far Away	Solo 18 bars. (M)
16466	Jimmy's Tune	Solo 32 bars. (FM)

This session was my first encounter with BG, and while I have later found more exciting and important sessions, there remains a particular fondness for it, also because of the original songs as well as the fine trombone soli and tuba-based arrangements. BG's most noteworthy soli are to be found on the slower items "... Heaven Too" and "... Ebbets Field", the latter also in general my favourite from these sessions, a masterpiece of a composition!

DIZZY GILLESPIE AND HIS ORCHESTRA**NYC. Dec. 17, 1957**

Dizzy Gillespie (tp), Henry Coker (tb), Gigi Gryce (as, arr), Benny Golson (ts, arr), Pee Wee Moore (bar), Ray Bryant (p), Tommy Bryant (b), Charlie Persip (dm).

Eight titles were recorded for Verve, no BG on "Sea Breeze", "Reminiscing", "A Night In Tunisia" and "Just By Myself" but:

21849	Blues After Dark	Solo 24 bars. (SM)
21851	Out Of The Past	Solo 16 bars. (SM)
21852	Shabozz	Solo 32 bars. (M)
21855	Smoke Signals	Solo 48 bars. (F)

BG is not used as much as expected on this otherwise typical Dizzy small band date, but he takes a most beautiful solo on "... Past" and plays the groovy blues in his usual dramatic way on "... Dark". "Smoke ..." has a good solo in uptempo, but my favourite is however a fine swinging "Shabozz", note this!

BENNY GOLSON SEXTET

NYC. Dec. 19&23, 1957

Kenny Dorham (tp), J. J. Johnson (tb), Benny Golson (ts), Wynton Kelly (p), Paul Chambers (b), Charlie Persip or Max Roach (dm).

Six titles were recorded for Riverside, issued as "The Modern Touch":

Out Of The Past	Solo 32 bars. (M)
Reunion	Soli 48, 4 and 4 bars. (FM)
Venetian Breeze	Solo 36 bars. (M)
Hymn To The Orient	Solo 32 bars. (FM)
Namely You	Solo 64 bars to long coda. (S)
Blues On Down	Solo 4 choruses of 12 bars. (SM)

The second session under BG's own name has merits, but neither this one seems to be as brilliant as some of the later ones, some fluffs and details show this. The tenorsax playing is mainly very competent but not always exciting, however, the slow "Namely ..." makes up for all shortcomings, a beautiful solo starting out rather straight to develop some lovely improvisations in the second chorus!!

BETTY CARTER VOCAL ACC. BY

NYC. Feb. 1958

Kenny Dorham, Ray Copeland (tp), Melba Liston (tb), Gigi Gryce, Jimmy Powell (as), Benny Golson (ts, arr), Sahib Shihab (bar), Wynton Kelly (p), Sam Jones (b), Specs Wright (dm).

Six titles were recorded for Peacock, one has tenorsax:

Foul Play	Solo 8 bars. (M)
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Brief solo not sounding like the usual BG.

ABBEY LINCOLN VOCAL ACC. BY

NYC. July 24, 1958

Kenny Dorham (tp), Curtis Fuller (tb), Benny Golson (ts), Jerome Richardson (fl, bar), Wynton Kelly (p), Paul Chambers (b), Philly Joe Jones (dm).

Five titles were recorded for Riverside, two have BG:

Ain't Nobody's Business	Intro 4 bars. Obligato parts. (S)
Exactly Like You	Solo 16 bars. (M)

NYC. Aug. 15, 1958

Art Farmer (tp), Curtis Fuller (tb), Benny Golson (ts), Sahib Shihab (fl, bar), Wynton Kelly (p), Sam Jones (b), Philly Joe Jones (dm).

Five titles, three have BG:

It's Magic	Intro 4 bars. Obligato parts. (S)
Out Of The Past	Obligato 8 bars. (S)
Little Niles	Obligato parts. Solo 4 bars. (S)

A vocal session with not too many solo opportunities for anybody. BG however takes two beautiful intros, worth the whole record, and some fine background playing. His solo on "Exactly ..." however shows that he is quite far from really having the feeling for the swing tradition proper.

ART FARMER QUINTET

NYC. Sept. 10, 11 & 14, 1958

Art Farmer (tp, arr), Benny Golson (ts, arr-"Fair Weather"), Bill Evans (p), Addison Farmer (b), Dave Bailey (dm), Gigi Gryce, Junior Mance (arr).

Eight titles were recorded for United Artists, issued as "Modern Art":

Mox Nix	Solo 4 choruses of 12 bars. (M)
Fair Weather	Solo 64 bars. (FM)
Darn That Dream	Solo 16 bars. (S)
The Touch Of Your Lips	Solo 32 bars. (M)
Jubilation	Solo 32 bars. (M)
Like Someone In Love	Straight 24 bars to solo 32 bars. Solo 16 bars to long coda. (SM)
I Love You	Soli 32, 16, 8, 8, 4, 4, 4 and 4 bars. Duet with (tp) 12 bars. (M)
Cool Breeze	Solo 64 bars. (F)

The fruitful cooperation between Farmer and Golson continues here with Bill Evans on piano, and to get into detail on the eight items is not really necessary, they all contain marvelous tenorsax soloing! Nevertheless, "... Dream", "... Lips" and "Love ..." have some extra magic to offer!!

ART BLAKEY AND THE JAZZ MESSENGERS NYC. Oct. 30, 1958

Lee Morgan (tp), Benny Golson (ts), Bobby Timmons (p), Jymie Merritt (b), Art Blakey (dm).

Six titles were recorded for Blue Note, issued as "Moanin":

Moanin'	Solo 64 bars. (M)
Moanin' (alt.)	As above. (M)
Are You Real?	Soli 36 and 4 bars. (FM)
Along Came Betty	Solo 34 bars. (SM)
The Drum Thunder (Miniature) Suite	
First theme: Drum Thunder	Solo 32 bars. (F)
Second theme: Cry A Blue Tear	No solo.
Third theme: Harlem's Disciples	No solo.
Blues March	Solo 36 bars. (M)
Come Rain Or Come Shine	Solo 32 bars. (M)

A brilliant session, almost to perfection, with one of the greatest of the late fifties' jazz groups really taking off. Morgan, Timmons and Blakey all belong to the "jazz hall of fame", and BG has a hell of a good time here. This is his first presentation of Timmons' "Moanin'", and now we are also blessed with an alternate take on CD! And what more, BG is the composer of "... Betty", "... Real?" as well as the immortal "Blues March". Whenever he takes to the microphone, he blows the most thrilling choruses, some of the best jazz tenorsax of the late fifties! If you don't already know this session by heart, run and buy the CD!! Listen to BG's "Moanin"!!!

BENNY GOLSON QUINTET NYC. Nov. 12, 1958

Curtis Fuller (tb), Benny Golson (tb), Barry Harris (p), Jymie Merritt (b), Philly Joe Jones (dm).

Six titles were recorded for Riverside:

Strut Time	Solo 3 choruses of 32 bars. (FM)
Jubilation	Solo 64 bars. (M)
Symptoms	Solo 64 bars. (M)
Are You Real?	Break to solo 72 bars. (FM)
Cry A Blue Tear	Solo 24 bars. (S)
This Night	Soli 64, 4 and 4 bars. (M)

From the Riverside liner notes: "Listening to the playback of his three choruses on the fast-moving "Strut Time", Benny was moved to agree that that was probably more solo playing than he'd get in a full night's – or maybe a week's – work in the big Gillespie band." Now "Strut ..." is not among the best items here, the playing is rather forced and staccato, but this session under BG's own name is a definite step forward, it seems that the summer of 1958 represents a time of maturity and increased self confidence. The soli are in general longer and more challenging, note in medium tempo "Symptoms" and "... Night" in particular! The rhythm section is

one of the definitely better ones, note Harris' fine piano soloing! This is also the first real Fuller/Golson cooperative session (not counting the Abbey Lincoln session a few months earlier). Note finally a very beautiful "... Tear", in the slow tempo BG has the same majestic appearance as another giant, Lucky Thompson!

BENNY GOLSON's PHILADELPHIANS **NYC. Nov. 17, 1958**
Lee Morgan (tp), Benny Golson (ts), Ray Bryant (p), Percy Heath (b), Philly Joe Jones (dm).

Six titles were recorded for United Artists:

You're Not The Kind	Break to solo 72 bars. (F)
Blues On My Mind	Solo 4 choruses of 12 bars. (SM)
Stablemates	Solo 2 choruses of 36 bars. (F)
Thursday's Theme	Solo 32 bars. (S)
Afternoon In Paris	Solo 2 choruses of 32 bars. (M)
Calgary	Solo 2 choruses of 32 bars. Soli 4, 4, 2 and 2 bars. (F)

A brilliant session, an extended highlight, excellent soli by all participants! BG has never been better than this, listen to his marvelous solo on "... Theme", an utterly charming song composed also by him! And the blues on "... My Mind", note the similarity to Coltrane! Three fast items are no challenge, BG's technique is amazing, but maybe he overspends it some time, try "... Paris", what do you think?

ART BLAKEY's JAZZ MESSENGERS **Scheveningen, Nov. 19, 1958**
Personnel as Oct. 30. Date also given as Nov. 29.
Seven titles were recorded live at "The Kurhaus":

Moanin'	Solo 3 choruses of 32 bars. (SM)
Along Came Betty	Solo 2 choruses of 34 bars. (SM)
I Remember Clifford	In ens. (S)
Whisper Not	Solo 64 bars. (SM)
A Night In Tunisia	Straight 8 bars. Break to solo 3 choruses of 32 bars. Long coda. (F)
Justice	Solo 64 bars. (F)
Now's The Time	Solo 5 choruses of 12 bars. (M)

The first recorded concert on Blakey's European tour took place in Holland, and the five titles are just the five most famous "modern evergreens" the audience waited to hear! There really is not much to say, the sound quality is excellent as is the music itself, almost like alternate takes of the Blue Note session three weeks earlier. BG plays just as beautiful and violent as we expect; obviously loves the slow medium tempo and solos magnificently on all three such items. A rather messy start on "... Tunisia" but note the entrance to the third chorus! An important Blakey/BG session this one!!

ART BLAKEY's JAZZ MESSENGERS **Paris, Nov. 22, 1958**
Personnel as Oct. 30.
Three titles were recorded live at Paris Olympia, no BG on "I Remember Clifford" but:

Just By Myself	Solo 80 bars. (F)
Are You Real?	Solo 3 choruses of 36 bars. Soli 4, 4 and 4 bars. (FM)

"Just ..." is perhaps not so noteworthy, but "Are You ..." is another of those improbable technical exercises BG takes on!

ART BLAKEY's JAZZ MESSENGERS **Zürich, Dec. 4, 1958**
Personnel as Oct. 30.
Recorded live at the "Volkshaus", large audience, nine titles, no BG on "I Remember Clifford" and "My Funny Valentine" but:

Now's The Time	Solo 9 choruses of 12 bars. Soli 4 and 4 bars. (M)
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Just By Myself	Solo 80 bars. (F)
Along Came Betty	Solo 68 bars. (SM)
Unidentified Title	Solo 3 choruses of 32 bars. (F)
Moanin'	Solo 3 choruses of 32 bars. (M)
Whisper Not	Solo 64 bars. (SM)
Justice	Solo 3 choruses of 32 bars. (F)

Another country, another evening, same titles, but it doesn't matter!

ROGER GUERIN / BENNY GOLSON **Paris, Dec. 12, 1958**
 Roger Guerin (tp), Benny Golson (ts), Bobby Timmons (p), Pierre Michelot (b),
 Christian Garros (dm).
 Four titles were recorded for French Columbia:

Blues March	Solo 24 bars. (M)
I Remember Clifford	Intro 6 bars to duet with (tp) 16 bars. Duet 16 bars to coda. (S)
Moanin'	Solo 32 bars. (M)
Stablemates	Solo 3 choruses of 36 bars. (F)

Another magnificent session with beautiful variations on old vehicles!! Note the utterly fast "Stablemates", easy to overlook among the other highlights!

ART BLAKEY's JAZZ MESSENGERS **Paris, Dec. 17, 1958**
 Personnel as Oct. 30. Four titles:

Moanin'	Solo 64 bars. (SM)
Justice (Evidence)	Solo 3 choruses of 32 bars. (F)
Blues March	Solo 4 choruses of 12 bars. (M)
Whisper Not (edited?)	No solo. (SM)

We can never have enough versions of the famous BG vehicles, and "Moanin'" and in particular "... March" are masterpieces!

ART BLAKEY's JAZZ MESSENGERS **Paris, Dec. 18-19, 1958**
 Personnel and place as Oct. 30.
 Nineteen titles were recorded for the movie "Des Femmes Disparaissent", six have BG:

Pierre Et Beatrice	Straight duet with (tp). (S)
Mambo	Straight duet with (tp). (SM)
Juste Pour Eux Seuls	Solo 36 bars. (FM)
Blues Pour Marcel	Solo 24 bars. (S)
Blues Pour Vava	Solo 60 bars. (S)
La Divorce De Leo Fall	Solo 32 bars. (M)

Numerous titles, many of them rather brief but nevertheless well worth listening to. BG plays prominently in the background on two titles, but there are four real jazz titles (although "La Divorce ..." is a waltz ...) with excellent tenorsax soloing. "... Seuls" is the only uptempo title, and "... Marcel" has two brilliant slow choruses. But the real highlight is "... Vava", the five slow choruses here are possibly the most memorable BG performance I have found, strong words maybe, but listen for yourself, a candidate for "ten jazz records on a desolate island"??

ART BLAKEY's JAZZ MESSENGERS **Paris, Dec. 21, 1958**
 Same with Kenny Clarke (dm), Gana M'Bow (cga) added on some titles.
 Twelve titles were recorded live at Club St. Germain for French RCA:

Politely	Solo 4 choruses of 24 bars. (M)
Whisper Not	Solo 64 bars. (SM)
Now's The Time	Solo 8 choruses of 12 bars.

	Soli 4, 4, 4 and 4 bars. (M)
The First Theme	Solo 4 choruses of 32 bars. (F)
Moanin' (With Hazel)	Solo 3 choruses of 32 bars. (M)
Evidence	Solo 64 bars. (F)
Blues March (For Europe No. 1)	Solo 7 choruses of 12 bars. (M)
Like Someone In Love	Solo 64 bars. (SM)
Along Came Betty (Manon?)	Solo 3 choruses of 34 bars. (SM)
Out Of The Past	Solo 3 choruses of 32 bars. (M)
A Night In Tunisia	Solo 36 bars. Coda. (F)
Theme	No solo.

Can it be too much?! Yes and no!! To have the Messengers in a club context with all their most popular titles and with the opportunity to stretch their soli as long as one feels like, no, we can never have too much of that. This is a marvelous evening, whether you are a Blakey or Timmons or Morgan fan, or BG fan for that matter! When this is said, sometimes, yes, it can be a little too much in upper tempo, climax upon climax may be overdoing it somewhat. Even in slower tempi the drama may be too dramatic, take "... In Love" and "Along ..." as points for discussion. "... Tunisia" is a tenorsax disappointment, Art takes it all, almost. But "Whisper Not" and "Moanin'" are two unforgettable tenorsax treasures, as are "... March" and "... Past". The fast titles are too fast for my taste but impressive enough. In total, a great night for BG, in one session you have all his tricks laid out, it is up to you if you dig it all!! And so much wonderful trumpet and piano playing!!

MILT JACKSON

NYC. Dec. 28&29, 1958

Art Farmer (tp), Benny Golson (ts), Milt Jackson (vib), Tommy Flanagan (p), Paul Chambers (b), Connie Kay (dm).

Six titles were recorded for United Artists, three have BG:

Blues For Diahann	Solo 4 choruses of 12 bars. (FM)
Afternoon In Paris	Solo 32 bars. (M)
Whisper Not	Solo 32 bars. (SM)

Another dramatic and brilliant "Whisper Not" is a must from this session, but the surprise highlight is the four blues choruses on "... Diahann"! "Afternoon ..." is competently played, but I have the feeling BG is a bit uncomfortable here, maybe he did not know the song well?!

BLUE MITCHELL QUINTET

NYC. Jan. 5, 1959

Blue Mitchell (tp), Benny Golson (ts), Wynton Kelly (p-items 1-6), Cedar Walton (p-item 7), Sam Jones (b-items 1-3), Paul Chambers (b-items 4-7), Art Blakey (dm).

Seven titles were recorded for Riverside, issued as "Out Of The Blue":

Blues On My Mind	Solo 4 choruses of 12 bars. (SM)
Boomerang	Break to solo 64 bars. (FM)
Sweet-Cakes	Solo 64 bars. (M)
It Could Happen To You	Solo 32 bars. (M)
Missing You	Solo 16 bars. Long coda. (S)
When The Saints Go Marching In	Solo 3 choruses of 32 bars. (M)
Studio B	Solo 8 choruses of 12 bars. (FM)

Maybe I am starting to be too uncritical, but also this session I find highly pleasant with excellent rhythm section. BG plays par excellence all over, but of course some items are more exciting than others, like the blues on "... Mind" and "Sweet-Cakes" or the lovely ballad playing in "Missing ...". I have heard better versions of "... The Saints ...", but even this one he manages pretty well.

ERNESTINE ANDERSON VOCAL ACC. BY

NYC. 1959

Ernie Royal (tp), Jimmy Cleveland (tb), Benny Golson (ts), Romeo Penque (fl, bar), Hank Jones (p), Barry Galbraith (g), Milt Hinton (b), Charlie Persip (dm), Mike Pacheco (cga), (strings), Harold Mooney (dir) and others.

Sixteen titles were recorded for Mercury, 18883, 18884, 18885, 18886 and 18929 have not been available, of the other eleven, five have BG:

18867	Stompin' at The Savoy	Soli 4 and 4 bars. (M)
18868	Beale Street Blues	In ens. (SM)
18871	I Got Rhythm	Obbligato parts. (SM)
18878	Nobody's Heart	Intro 4 bars. (S)
18928	Just A-Sittin' And A-Rockin'	Solo with orch 16 bars. (SM)

Fine vocal session this, to be recommended! The tenorsax contributions however are brief, somewhat casual although in a heavily arranged setting, and mostly of negligible interest. Only the soft intro on "... Heart" and the solo on "Just ..." should be of interest.

WYNTON KELLY ALL STARS

NYC. Feb. 19, 1959

Nat Adderley (cnt), Bobby Jaspar (fl), Benny Golson (ts), Wynton Kelly (p), Paul Chambers (b), Jimmy Cobb (dm).

Two titles were recorded for Riverside:

Kelly Blue	Solo 4 bars to 5 choruses of 12 bars. (M)
Keep It Moving -3	Solo 2 choruses of 32 bars. (M)
Keep It Moving -4	As above. (M)

A good but not outstanding session, the drums are too noisy, but excellent piano playing and some fine tenorsax soli, "Kelly ..." almost slow medium and "Keep It ..." almost fast medium.

JIMMY CLEVELAND

NYC. ca. Feb. 1959

Art Farmer (tp), Jimmy Cleveland (tb), Benny Golson (ts), Jerome Richardson (fl, ts, bar), Hank Jones (p), Milt Hinton (b), Osie Johnson (dm).

Seven titles were recorded for EmArcy, issued as "Rhythm Crazy", four have BG:

18130	Our Delight	Solo with ens 32 bars. (FM)
18131	Crazy Rhythm	Solo 32 bars. (F)
18134	Old Reliable	Solo with ens 24 bars. (FM)
18135	Tricotism	Solo 64 bars. (FM)

Fine tenorsax contributions in BG's typical style with violent doubletime sections.

AHMED ABDUL-MALIK

NYC. March 16, 1959

Personnel including Johnny Griffin, Benny Golson (ts).

Three titles were recorded for Victor, but no BG.

GEORGE RUSSELL

NYC. March 25, 1959

Art Farmer, Joe Wilder, Joe Ferrante (tp), Bob Brookmeyer, Frank Rehak, Tom Mitchell (tb), Phil Woods, Hal McKusick (fl, cl, as), Benny Golson (ts), Sol Schlinger (bsx), Bill Evans (p), Barry Galbraith (g), Milt Hinton (b), Charlie Persip (dm), Jon Hendricks (narr), George Russell (arr, dir).

Two titles were recorded for Decca, no BG on "East Side Medley" but:

105629	Big City Blues	Solo 42 bars. (M)
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A brilliant tenorsax solo and an exciting item and session!!

AHMED ABDUL-MALIK

NYC. March 31, 1959

Curtis Fuller (tb-1848), Jerome Richardson (fl-1848), Benny Golson (ts), Naim Karacand (vln), Ahmed Yetman (kanoon), Ahmed Abdul-Malik (b, oud), Al Harewood (dm), Mike Hemway, Bilal Abdurrahman (darabeka).

Five titles were recorded for Victor, two have BG:

1848	Searchin'	Solo 64 bars. (FM)
1849	Rook / Soul	Solo 40 bars. (M)

As written under Johnny Griffin, the AA-M sessions represent a very successful cross-over between North-African music and jazz. "Searchin'" is perhaps not that far away, but "Rook" is very special and comparable to those items of the exciting March 16 session, where BG does not solo. Here he does, with great inspiration.

Session to be remembered for something different and simultaneously great jazz music!!

BUDDY RICH AND HIS ORCHESTRA **NYC. April 9/10, 1959**

Bigband personnel including Al Cohn, Benny Golson (ts).

Nine titles were recorded for Mercury, three have BG:

18395	Richcraft	Solo 28 bars. (FM)
18398	Cherokee	Solo with orch 48 bars. (FM)
18402	From The Sticks	Solo 20 bars. (M)

A drummer's delight and the band members share the soloing. BG gets three opportunities, and none of them make tenorsax history, but "Richcraft", where he precedes Al Cohn is worth noticing. His 1 ½ chorus on "Cherokee" and two blues choruses minus the first four on "... Sticks" are more fast fingering than really exciting, but of course competent as always.

PHILLY JOE JONES BIG BAND **NYC. May 4, 1959**

Lee Morgan (tp), Curtis Fuller (tb), Herbie Mann (fl), Cannonball Adderley (as), Benny Golson (ts), Sahib Shihab (bar), Wynton Kelly (p), Jimmy Garrison (b), Philly Joe Jones (dm). Date also given as May 11 and May 28.

Three titles were recorded for Riverside, one has BG:

Philly J. J.	Soli with ens 4, 12 and 36 bars. (FM)
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NYC. May 11, 1959

Same except Blue Mitchell (tp), Sam Jones (b) replace Morgan and Garrison. Date also given as May 15 and May 29.

Four titles, three issued, one has BG:

Stablemates	Solo 36 bars. (FM)
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Strong solo on "Stablemates", while "Philly ..." is more ordinary.

Note: Another version of "Stablemates" from an earlier session, with the same tempo, is issued on CD, "presumably with the same players" (ref. Orin Keepnews). The structure is also the same except no (dm)-intro and no (p)-solo. Lee Morgan is present and also Cannonball Adderley, the latter playing extremely lousy, enough for a reject! But the tenorsax player is not BG!! I wonder if he could be Jimmy Heath?

CURTIS FULLER QUINTET **NYC. May 21, 1959**

Curtis Fuller (tb), Benny Golson (ts), Tommy Flanagan (p), Jimmy Garrison (b), Al Harewood (dm).

Six titles were recorded for Savoy:

Five Spot After Dark	Solo 5 choruses of 12 bars. (M)
Undecided	Solo 64 bars. (M)
Blues-ette	Solo 4 choruses of 12 bars. (M)
Minor Vamp	Solo 72 bars. (F)
Love Your Spell	Solo 64 bars. (M)
Twelve-Inch	Solo 4 choruses of 12 bars. (M)

A most delicate session due to Flanagan's sensitive piano hands and with fine sound in the ensembles. BG is most inspired, and all the items have first rate tenorsax playing, dig this!

QUINCY JONES AND HIS ORCHESTRA **NYC. May 26, 1959**

Harry Edison, Ernie Royal, Joe Wilder, Clark Terry (tp), Jimmy Cleveland, Urbie Green, Quentin Jackson, Melba Liston (tb), Julius Watkins (frh), Phil Woods, Frank Wess (as), Benny Golson, Zoot Sims (ts), Danny Bank (bar), Patti Brown (p), Kenny Burrell (g), Milt Hinton (b), Charlie Persip (dm), Quincy Jones (arr, cond).

Two titles were recorded for Mercury, but no tenorsax.

NYC. May 27&28, 1959

Personnel as above except Joe Newman (tp), Sahib Shihab (bar) and Sam Woodyard (dm) replace Edison, Bank and Persip.

Six titles were recorded for Mercury, but no tenorsax.

BENNY GOLSON QUINTET**Hackensack, NJ. June 20, 1959**

Curtis Fuller (tb), Benny Golson (ts), Ray Bryant (p), Tommy Bryant (b), Al Harewood (dm).

Six titles were recorded for Prestige/New Jazz, issued as "Gone With Golson":

1802	Staccato Swing	Solo 64 bars. (FM)
1803	Autumn Leaves	Duet with (tb) 32 bars to solo 64 bars. Duet 32 bars to coda. (S)
1804	Blues After Dark	Solo 4 choruses of 12 bars. (SM)
1805	Soul Me	Solo 64 bars. (M)
1806	A Bit Of Heaven	Break to solo 64 bars. (M)
1807	Jam For Bobbie	Solo 15 choruses of 12 bars. 6 choruses 4/4 with (tb). 4 choruses 4/4 with (dm/tb). (F)

BG seems to have got his recording sessions in fine shape now! The rhythm section may change, but Fuller is a permanent and strong support, to continue into the sixties. The music material is quite varied, from a lovely, slow "... Leaves", through "the soul" on "... Dark" and "Soul ...", not so exciting "Staccato ..." and "... Heaven", to an utterly fast blues for his wife "... Bobbie"! In the latter not only the energy but the sound and thinking give association to Coltrane. And note his chase with CF!!

CURTIS FULLER JAZZTET**Englewood Cliffs, NJ. Aug. 25, 1959**

Lee Morgan (tp), Curtis Fuller (tb), Benny Golson (ts), Wynton Kelly (p), Paul Chambers (b), Charlie Persip (dm).

Five titles were recorded for Savoy:

It's All Right With Me	Solo 80 bars. (F)
Arabia	Solo 32 bars. (M)
I'll Walk Alone	With ens 32 bars to solo 16 bars. With ens 16 bars. (S)
Judy's Dilemma	Solo 28 bars. (SM)
Wheatleigh Hall	Solo 12 choruses of 12 bars. (FM)

Strong session in general, the best of what the late fifties could offer of still swinging modern jazz music and excellent soloists! The rhythm section is the same as on BG's first recordings as a leader. All tempi are present, and BG masters them all! A highlight may be "... With Me". The rhythm section is the same as on BG's first recordings as leader.

BENNY GOLSON QUINTET**NYC. Aug. 28/29, 1959**

Curtis Fuller (tb), Benny Golson (ts), Ray Bryant (p), Paul Chambers (b), Art Blakey (dm).

Five titles were recorded for New Jazz, issued as "Groovin' With Golson":

My Blues House	Solo 6 choruses of 12 bars. (SM)
Drumboogie	Solo 3 choruses of 12 bars. (M)
I Didn't Know What Time It Was	Duet with (tb) 36 bars to solo 72 bars. Duet with (tb) 36 bars. (M)
The Stroller	Solo 17 choruses of 12 bars. Soli 4, 4 and 4 bars. (F)
Yesterdays	Duet with (tb) to solo 32 bars. Very long coda. (SM)

A perfect session with Art Blakey as a solid foundation and inspired soloing by all participants. BG's version of "... What Time ..." shall be remembered as a masterpiece. The fast blues on "The Strollers" belongs to his best works in this tempo, but also the slower blues are executed with great success on "... House" and "Drumboogie". And if this is not enough, we get a magnificent version of "Yesterdays"! One of my favourite BG sessions!!

EDDIE COSTA / COLEMAN HAWKINS **Westerley, Rh. I., Sept. 1959**
 Jimmy Cleveland (tb), Coleman Hawkins (ts-"Perdido"), Benny Golson (ts), Eddie Costa (p), George Tucker (b), Eddie Campbell (dm).
 Two titles were recorded at concert, issued on Phoenix:

Perdido Solo 4 choruses of 32 bars. (F)
 Blues My Naughty Sweetie GTM Solo 9 choruses of 12 bars. (SM)

An excellent solo on "Blues ...", showing BG's well developed technique, original and at the same time related to Coltrane. On "Perdido" however this technique seems to carry him away, making him forget that the purpose of playing is to create music!

LEM WINCHESTER **NYC. Sept. 25, 1959**
 Benny Golson (ts), Lem Winchester (vib), Ray Bryant (p), Wendell Marshall (b), Art Taylor (dm).
 Five titles were recorded for New Jazz (one title, 1866 "If I Were A Bell" is without BG), issued as "Winchester Special":

1861 Mysticism Straight with (vib) 2 choruses of 12 bars. Solo 7 choruses. Straight like beginning to coda. (M)
 1862 The Dude Straight with (vib). Break to solo 32 bars. Straight with vib. (SM)
 1863 How Are Things In Glocca Morra? Straight with (vib). Solo 12 bars. Straight with (vib). (SM)
 1864 Will You Still Be Mine? Straight with (vib). Solo 2 choruses of 56 bars. Soli 4 and 4 bars. Straight with (vib). (F)
 1865 Down Fuzz Straight with (vib) 2 choruses of 12 bars. Solo 6 choruses. Straight like beginning to coda. (SM)

A modern version of the Cab Jivers with BG substituting for Chu and Lem for Tyree Glenn? No, history does not repeat itself, but this is one hell of a session, swinging like mad!! BG is in his most inspired mood, and my favourite is the magnificent minor blues "Mysticism", a tenorsax masterpiece!! The slightly slow "... Fuzz", also a blues, is also a BG treasure. As the three remaining items also have refreshing and delicious soli, this is a session to remember! And the ensembles with tenorsax accompanying vibes are also highly pleasant. As the fifties are coming to a close, BG is one of the most exciting performers, combining elements like drama, humour, softness, violent technical passages and a lovely sound with swingtime tradition, into a wonderful blend making his music more inviting to the listener than that of many of his more famous contemporaries ...

CHARLES MINGUS **NYC. Nov. 1, 1959**
 Personnel including Booker Ervin, Benny Golson (ts).
 Six titles were recorded for Columbia, issued as "Mingus Dynasty", but the tenorsax soli are by BE.

ERNIE WILKINS AND HIS ORCHESTRA **NYC. Dec. 9, 1959**
 Thad Jones, Joe Newman, Ernie Royal, Snooky Young (tp), Paul Felice, Al Grey, Mickey Graumme, Jack Rains (tb), Marshal Royal (cl, as), Frank Wess (fl, as, ts), Benny Golson, Zoot Sims (ts), Charlie Fowlkes (bar), Jimmy Jones (p), Eddie Costa (vib), Freddie Green (g), Eddie Jones (b), Charlie Persip (dm), Ernie Wilkins (arr, dir).
 Four titles were recorded for Everest, one has BG:

Gone With The Wind Solo 16 bars. (M)

Excellent solo this one!

CURTIS FULLER SEXTET **Englewood Cliffs, NJ. Dec. 17, 1959**
 Thad Jones (tp), Curtis Fuller (tb), Benny Golson (ts), McCoy Tyner (p), Jimmy Garrison (b), Dave Bailey (dm).
 Five titles were recorded for Savoy, issued as "Imagination":

Kachin Solo 64 bars. (FM)
 Bang Bang Solo 3 choruses of 32 bars. (F)
 Imagination No solo.

Blues De Funk Solo 4 choruses of 12 bars. (SM)
Lido Road Solo 64 bars. (M)

Another strong Fuller session, but on “Bang ...” it seems that the high tempo forces BG into showing his technique only. “Kachin” is more interesting, but particularly the funky “Lido ...” and “... Funk” have exciting characteristics which make BG into such an impressive performer.

BENNY GOLSON QUINTET**NYC. Dec. 23, 1959**

Curtis Fuller (tb), Benny Golson (ts), Tommy Flanagan (p), Doug Watkins (b), Art Taylor (dm).

Five titles were recorded for Prestige/New Jazz, issued as “Gettin’ With It”:

1968	April In Paris	Duet with (p) 32 bars to solo 36 bars and long coda. (S)
1969	Tippin’ On Thru	Solo 64 bars. (SM)
1970	Blue Streak	Solo 12 choruses of 12 bars. 3 choruses 4/4 with (tb). (F)
1971	Baubles, Bangles And Beads	Solo 64 bars. (M)
1972	Bob Hurd’s Blues	Solo 8 choruses of 12 bars. 3 choruses 4/4 with (tb). (SM)

Fuller and BG are now a fine, well organized team, and with the brilliant trio of Flanagan, Watkins and Taylor on the team, we get a lot of very fine music. Note how BG takes control of any tune, from the very slow and beautiful “... Paris”, to the ultra fast blues on “... Streak” where he pours forth sovereign choruses! A fascinating “... Beads” but even more so in the slower “... Thru”. As “Bob ...” has the groovy blues of the very best quality, this session leaves us with the very best impressions: BG is now one of the most prominent black tenorsax artists on the current jazz scene, to continue his cooperation with Fuller into the next decade.

ART FARMER / BENNY GOLSON JAZZTET NYC. Feb. 6, 9&10, 1960

Art Farmer (tp), Curtis Fuller (tb), Benny Golson (ts), McCoy Tyner (p), Addison Farmer (b), Lex Humphries (dm). (Note that the original drummer Dave Bailey already has been replaced after only three months).

Ten titles were recorded for Argo, issued as “Meet The Jazztet”, no tenorsax soli on 10018 “Blues March”, 10020 “I Remember Clifford”, 10021 “Park Avenue Petite” and 10024 “It’s All Right With Me” but:

10017	Mox Nix	Solo 32 bars. (FM)
10019	Killer Joe	Solo 16 bars. (SM)
10022	Avalon	Solo 64 bars. (F)
10023	Easy Living	Solo 48 bars to long coda. (S)
10025	Serenata	Solo 64 bars. (F)
10026	It Ain’t Necessarily So	Straight 8 bars. (SM)

The long time relationship between BG and Farmer led to formation of the sextet called ‘Jazztet’ (now issued complete by Mosaic, with excellent liner notes by Bob Blumenthal, making my comments in fact mostly unnecessary. There is so much that could be said for the group as a whole, and for the fine arrangements, but that lies outside the scope of the solography). Regarding tenorsax soloing as such, I find “Avalon” and “Serenata” just too fast, more sheets of sound than soloing in the traditional sense. A good solo on “Mox ...”, but the highlight must be the lovely ballad “... Living”, delicate and lovely played, dig this one!

JOHN LEWIS**NYC. Sept. 9, 1960**

Herb Pomeroy (tp), Gunther Schuller (fhr), Eric Dolphy (fl, as), Benny Golson (ts), James Rivers alias Jimmy Giuffre (bar), John Lewis (p), Jim Hall (g), George Duvivier (b), Connie Kay (dm), Gary McFarland (arr, comp).

Four titles were recorded for Atlantic, three issued, no BG on “The Stranger” and “Night Float” but:

4924	Afternoon In Paris	Solo 12+32 bars. (SM)
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A lovely solo this one!

ART FARMER / BENNY GOLSON JAZZTET NYC. Sept. 16, 19&20, 1960

Art Farmer (tp), Tom McIntosh (tb), Benny Golson (ts), Cedar Walton (p), Tommy Williams (b), Al Heath (dm).

Nine titles were recorded for Argo, issued as "Big City Sounds", no tenorsax soli on 10431 "My Funny Valentine", 10432 "Hi-Fly" and 10438 "Lament" but:

10430	The Cool One	Solo 16 bars. (SM)
10433	Con Alma	Solo 32 bars. (SM)
10434	Five Spot After Dark	Soli 24, 12 and 12 bars. (FM)
10435	Blues On Down	Solo 24 bars. (SM)
10436	Wonder Why	Duet with (tp) to solo 36 bars. Duet to coda. (SM)
10437	Bean Bag	Solo 32 bars to 64 bars 4/4 with (tp). (F)

The personnel of the Jazztet has already changed profoundly (read Mosaic on this), but the replacements are good, and the general impression is the same. Fine blues on "... Down" and "... Dark", blistering "... Bag" chasing with Farmer, but the highlight is the beautiful "Wonder ..." with close cooperation trumpet/tenorsax.

BENNY GOLSON

NYC. Dec. 13&14, 1960

Collective personnel: Freddie Hubbard (tp), Curtis Fuller (tb), Benny Golson (ts), Sahib Shihab (bar), Cedar Walton (p), Tommy Williams (b), Albert "Tootie" Heath (dm).

Seven titles were recorded for Argo, issued as "Take A Number From 1 To 10" :

10575	You're My Thrill	Solo 1:37. (S)
10576	My Heart Belongs To Daddy	Solo 3 choruses of 32 bars to 20 bars to coda. (SM)
10577	The Best Thing For You Is Me	Solo 2 choruses of 36 bars. Solo 24 bars to coda. (M)
10578	Impromptune	Straight 32 to solo 64 bars. Straight 32 bars to coda. (F)
10579	Little Karin	Solo 32 bars. (SM)
10580	Swing It	Solo 8 choruses of 12 bars. 3 choruses 4/4 with (dm). (F)
10581	I Fall In Love Too Easily	Solo 64 bars to long coda. (S)

A most enjoyable session!! Starting with BG playing unaccompanied in slow tempo on "... Thrill", one instrument at a time is added to each new title, first bass, then drums, piano, trumpet, trombone and finally baritone sax. Note that only items up to number 7 are treated here, the rest are on April 11, 1961. BG is doing most of the soloing himself and is in his most convincing mood. Utterly delightful "... Thrill" and "... Easily" in slow tempo at one end and the ultra fast "Swing ..." at the other end of the tempo scale, with swinging mediums in the middle, everything has magnificent tenorsax playing. A session to remember!!

THE JAZZTET & JOHN LEWIS NYC. Dec. 20&21, 1960 & Jan. 9, 1961

Personnel as Sept. 16, 1960. John Lewis (arr).

Six titles were recorded for Argo:

10626	Django	Solo 1:05. (F)
10627	Milano	Solo 24 bars. Duet with (tp). (SM)
10628	Bel	Solo 48 bars. (FM)
10629	Two Degrees East, Three Degrees West	Solo 48 bars. (SM)
10630	New York 19	Solo 32 bars. (S)
10631	Odds Agains Tomorrow	With ens. (S). Solo 64 bars. (SM)

Sophisticated arrangements here blended with free solo parts, and BG has good contributions on all items. Particularly exciting is the famous "Django", played here as a 'hard bop variant', and the magnificent ballad "... 19", and the blues on "Two Degrees ...", and ..., well play them all!

BENNY GOLSON

NYC. April 11, 1961

Collective personnel: Nick Travis, Bernie Glow, Art Farmer (tp), Bill Elton (tb), Willie Ruff (frh), Benny Golson, Hal McKusick (ts), Sol Schlinger (bar), Tommy Williams (b), Al Heath (dm).

Three titles were recorded for Argo, issued as "Take A Number from 1 to 10":

10582	Out Of This World	Feature number solo/straight 3:50. (F)
10583	The Touch	Straight 16 bars. Straight 8 bars to solo 64 bars. Straight 16 bars. (SM)
10584	Time	Soli with ens 8, 70 and 8 bars. (FM)

These three titles, dedicated to number 8 to 10, are mainly vehicles for BG's tenorsax with "The Touch" as a lovely highlight in a very pleasant tempo, a tune reminding about "Along Came Betty". Fine uptempo on the two other titles.

ART FARMER / BENNY GOLSON JAZZTET **Chi. May 15, 1961**

Personnel as Sept. 16, 1960.

Six titles were recorded live at "Birdhouse" for Argo, no tenorsax soli on 11210 "Darn That Dream" but:

11208	Junction	Solo 36 bars. (SM)
11209	Farmer's Market	Solo 10 choruses of 12 bars. (F)
11211	Shutterbug	Solo 8 choruses of 20 bars. (F)
11212	'Round Midnight	Soli 8 and 32 bars. (S)
11213	A November Afternoon	Solo 80 bars. (FM)

Fine tempo variation on this live session, and "... Market" and "Shutterbug", the latter a blues variation, have BG in fantastic uptempo, dig these! "Junction" is a blues, more ordinary on this tune, "... Afternoon a 56 bars theme, good but not anything particular here. At the other end there is a wonderful version of "... Midnight" with BG on the bridge of the fluegelhorn solo, later a magnificent full chorus.

ART FARMER / BENNY GOLSON JAZZTET **NYC. Feb. 28, 1962**

Art Farmer (tp, flh), Grachan Moncur III (tb), Benny Golson (ts), Harold Mabern (p), Herbie Lewis (b), Roy McCurdy (dm).

Four titles were recorded for Mercury, issued as "Here And Now", no tenorsax soli on 23790 "Rue Prevail" but:

23789	Just In Time	Solo 64 bars. (F)
23791	Ruby, My Dear	Soli 16 and 40 bars to coda. (S)
23792	In Love In Vain	Soli 64 and 8 bars. (M)

NYC. March 2, 1962

Same. Four titles:

23793	Sonny's Back	Solo 4 choruses of 12 bars. (FM)
2393-alt.	Sonny's Back (45 take)	Solo 3 choruses of 12 bars. (FM)
23974	Whisper Not	Solo 32 bars. (SM)
23975	Richie's Dilemma	Solo 32 bars. (FM)
23976	Tonk	Solo 56 bars. (FM)
23976-alt.	Tonk (45 take)	Solo 24 bars. (FM)

The jazztet has a totally new supporting personnel here, but the music's character and quality do not change. In this most productive period of BG's artistry, almost everything he blows is pure gold, and on these sessions it is really quite unnecessary to try to go into details, excellent playing on each and every tune. Although it does not harm to focus on another beautiful version of "Whisper ..." as well as another magnificent ballad, "... My Dear", of the latter a quote can stimulate listening: "His blend of probing lines and more traditional sound suggests a blend of Coleman Hawkins and John Coltrane, who each recorded "Ruby ..." in quartet versions with composer Thelonious Monk during 1957. There is a touch of Sonny Rollins as well in BG's coda". Note also that "... Back" celebrates the return of Sonny Rollins from his most famous self-imposed exile.

ART FARMER / BENNY GOLSON JAZZTET **NYC. May 28, 1962**

Art Farmer (tp, flh), Grachan Moncur III (tb), Benny Golson (ts), Harold Mabern (p), Herbie Lewis (b), Roy McCurdy (dm).

Three titles were recorded for Mercury, issued as "Another Git Together":

26806	Reggie	Solo 2 choruses of 30 bars. (FM)
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- 25545 Another Git Together (45 take) Solo 12 bars. (M)
 25547 This Nearly Was Mine Solo 56 bars. (FM)

NYC. June 21, 1962

Same. Four titles:

- 25556 Domino Solo 72 bars. (M)
 25563 Another Git Together Solo 36 bars. (M)
 25564 Space Station Solo 60 bars. (F)
 25565 Along Came Betty Solo 34 bars. (SM)

The last Jazztet recording session and “in truth, critical praise had far outstripped audience response, and jobs were already beginning to dry up. Still, this chapter of the Farmer/Golson partnership concluded on a positive note”. There are a few interesting waltzes here, “Domino” and “... Mine”, and otherwise good quality material with the famous “... Betty” as the highlight.

BENNY GOLSON QUARTET **NYC. Oct. 30 – Nov. 1, 1962**
 Benny Golson (ts), Wynton Kelly (p), Paul Chambers (b), Jimmy Cobb (dm).
 Seven titles were recorded for Mercury, issued as “Turning Point”:

- 22471 Alone Together Straight 1 to solo 2 choruses of 44 bars.
 Solo 44+16 bars to fade out. (M)
 22472 Turning Point Straight 40 to solo 64 bars.
 Straight 40 bars to coda. (FM)
 22473 Three Little Words Straight 1 to solo 3 choruses of 32 bars.
 32 bars 4/4 with (dm) to straight
 32 to solo 16 bars to coda. (F)
 22474 The Masquerade Is Over Straight 56 to solo 56 bars.
 Solo/straight 56 bars to coda. (FM)
 22475 Stella By Starlight Solo 64 bars to coda. (S)
 22476 How Am I To Know? Intro 4 to straight 32 to solo 64 bars.
 Straight 32 bars to coda. (F)
 22477 Dear Kathy Soli 36 and 20 bars to coda. (S)

This session and the following are in fact the very first where BG does not have to bother with other horns, these are quartets with excellent rhythm sections. They also represent the start of a process of increasing personal dissatisfaction. The following quote seems quite incredible when contrasting it to the music: “It got so bad that I couldn’t stand to hear myself play. I was frustrated, because I didn’t know *how* I wanted to sound. Eventually I just put the horn down and didn’t play at all for seven or eight years, and turned down gigs until people stopped calling”. This seems like a mirror of statement and action from Sonny Rollins a few years earlier. Since BG (and SR) already has achieved artistic perfection, where does this frustration come from? And in both cases, all efforts notwithstanding, in my opinion their greatest achievements turned out to be in the past. Play this session and the swinging uptempo “... Words”, and particularly the two ballads “... Starlight” and “... Kathy”, how is it possible to be dissatisfied with such beautiful music!?

BENNY GOLSON QUARTET **Englewood Cliffs, NJ. Dec. 26, 1962**
 Benny Golson (ts), Tommy Flanagan (p), Ron Carter (b), Art Taylor (dm).
 Six titles were recorded for Argo, issued as “Free”:

- 12081 My Romance Soli 64 and 16 bars to long coda. (S)
 12082 Just By Myself Intro to solo 6 choruses of 36 bars.
 Solo 36 bars to long coda and fade out. (F)
 12083 Mad About The Boy Soli 32, 64 and 32 bars to coda. (SM)
 12084 Just In Time Straight 1 to solo 5 choruses of 32 bars.
 64 bars 4/4 with (dm).
 Straight 32 bars to coda. (F)
 12085 Sock Cha Cha Straight 1 to solo 2 choruses of
 43 bars. Straight 1 chorus to coda. (M)
 12086 Shades Of Stein Straight 1 to solo 4 choruses of 32 bars.
 Straight 32 bars to coda. (F)

Quote: "Golson still owed Argo a second album, an obligation he fulfilled with a quartet session that was even stronger than "Turning Point", and remains among the highlights of his recording career". The previous quartet session was very successful with lots of fine tenorsax playing, but this one is magnificent and must rank as one of BG's most important records. "... Cha Cha" is a very fascinating composition with AABA structure of A=9, B=16! Even more exciting is the bittersweet "Mad ..." with so many surprising details. And "My Romance" is a ballad as good as the best of them. Three of the six titles have BG's technique and creativity fully demonstrated in uptempo, and there are many things here that indicate that he searching for new musical landscapes in accordance with his frustration. His playing has many dissimilarities to that of five years earlier, and quoting himself (Mosaic): "Since each of us is imperfect, there is always something to shoot for, and any musician who's satisfied is in trouble. When people tell me that I don't sound like I used to I say 'thank you', because everything changes, so why shouldn't music? My eyes are always on the horizon, and who ever arrives at the horizon?". I guess listeners like me needed that one ...

JAM SESSION**NYC. April 18, 1963**

Don Ellis, Nick Travis (tp), Jimmy Knepper (tb), Phil Woods, Eric Dolphy (as), Benny Golson (ts), Lalo Schiffrin (p), Jim Hall (g), Barre Phillips (b), Charles Persip (dm).

One title was recorded live at Carnegie Hall:

Donna Lee

Solo 64 bars. (F)

Rather ordinary this one, has the magic of BG so evident from the late fifties disappeared?

ORCHESTRA U. S. A.**NYC. May 22, 1964**

Personnel including Nick Travis, Louis Mucci (tp), Don Ashworth (oboe), Jerome Richardson (as), Benny Golson (ts), Ray Shanfeld (bar), John Lewis (p), Richard Davis (b), Joe Cocuzzo (dm), Gunther Schuller, Harold Faberman (cond), Skitch Henderson (narr).

One title was recorded for Columbia as "Jazz Journey: Orchestra U.S.A.":

82126 Journey Into Jazz

Solo 44 bars with (narr) to fade out.
Solo 16 bars. Straight. (S) Solo 48 bars,
partly with (tp). Solo 24 bars. (M)

This item consists of one side of an LP with Henderson telling a story about boy trying to learn to play jazz. It belongs to the category of "third stream music", and the story is well told. BG plays his parts well, but his contributions are not important in the great picture.

NYC. June 29, 1964

Same/similar with Coleman Hawkins (ts) added. Four titles, but no BG.

BENNY GOLSON**Molde, Norway, Aug. 1, 1964**

Benny Golson (ts), Tete Montoliu (p), Niels Henning Ørsted-Pedersen (b), Alex Riel (dm).

Two titles were recorded at Molde Kino (Cinema), Molde International Jazz Festival (Norwegian Jazz Archives):

5:40 I Remember Clifford Soli 48 and 16 bars to very long coda. (S)

9:00 Sonny's Back Straight 3 to solo 21 choruses of
12 bars. 6 choruses 4/4 with (dm)
to straight 3 choruses. (F)

Two excellent items from a time where there is little BG to be heard, but there is absolutely nothing wrong with his playing, the magic is still here!

QUINCY JONES & HIS ORCHESTRA**NYC. Dec. 20, 1964**

Bigband personnel including James Moody, Roland Kirk, Benny Golson, Lucky Thompson (ts).

Three titles were recorded for Mercury/Limelight, but no BG.

This seems to be a convenient time to halt this solography. There are only a handful of tenorsax sessions in the coming fifteen years. However Benny Golson's return to the forefront was remarkable, and he continues to play and go on tour to this very day (April 8, 2016).

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